

CD 2010--53/54



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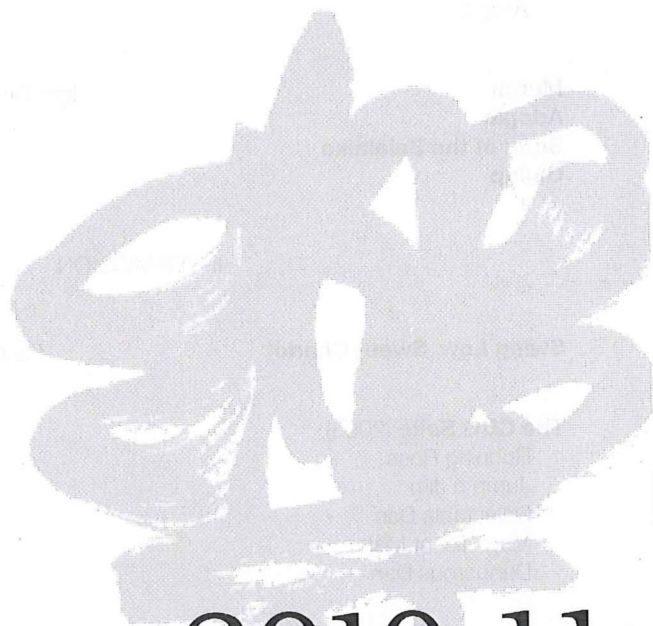
Chamber Music Series

Chicago Brass Quintet

Monday, October 4, 2010

7:30 p.m. Walter Hall

Edward Johnson Building



2010-11

A joyous music season

CHICAGO BRASS QUINTET

Ross Beacraft, trumpet
Matthew Lee, trumpet
Daniel O'Connell, french horn
James Mattern, trombone
Daniel Anderson, tuba

PROGRAM

Deus in Adjutorium

Claudio Monteverdi

Chorale

Johann Sebastian Bach

Bourée

arr. Samuel Adler

Sonatina

arr. James Mattern

Fugue

arr. Jan Bach

arr. James Mattern

Quintet for Brass (1904)

Thorvald Hansen, arr. Mogens Andresen

Allegro moderato

Andante molto espressione

Allegretto scherzando

Allegro

March

Igor Stravinsky, arr. James Mattern

Adagio

Song of the Balalaika

Gallop

- INTERMISSION -

Swing Low, Sweet Chariot

Traditional, arr. Daniel Anderson

The CBQ Suite (2003)

Daniel Anderson

Running Ross

Jump'n Jim

Delectable Dan

Magnificent Matt

Dangerous Dan

Sonata Breve (1969)

James Mattern

Moderately Fast

Scherzo

Very Slow

Moderately Fast

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Peter A. Allen, Roger D. Moore and an anonymous donor.

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Program Notes

CLAUDIO MONTEVERDI (1567-1643)

Deus in adiutorium

from the *Vespro della Beata Vergine*
(pub. 1610)

In the last half century, Monteverdi's *Vespers* has become recognised as one of the great pillars of the choral repertoire. Yet Monteverdi may well have not heard a performance. He published the grand compendium of Psalm settings, motets and other sacred music while working as choral director to the Duke of Mantua in Northern Italy. It is dedicated to the Pope. The true home of his resonant, sonorous and exhilarating music is one of the great European churches, like St. Peter's in Rome or St. Mark's in Venice – where Monteverdi was appointed *maestro di cappella* in 1613, three years after its publication. *Deus in adiutorium* opens this magnificent work with a theatrical flourish. Indeed, the brass fanfares had their origin in the brilliant *Toccata* from Monteverdi's first opera *L'Orfeo*, of 1607. They are juxtaposed and interwoven with resonant block harmonies and culminate in a resounding Alleluia.

JOHANN SEBASTIAN BACH

(1685-1750)

Chorale, arr. Samuel Adler (b. 1928)

Bourée, arr. James Mattern (b. 1936)

Sonatina, arr. Jan Bach (b. 1937)

Fugue, arr. James Mattern (b. 1936)

Music for five-part brass ensemble was a recognized combination in Bach's time. But it is not the five-part brass combination we know today and Bach did not contribute to the genre. Five-part trumpet and trombone ensembles originated with the civic tower watchmen-trumpeters of the 16th and 17th century German-speaking countries. As musicians, their role was humble, but not without status. Several members of Bach's family were employed as civic musicians and, as the 17th century progressed, Bach would have seen their lot in life improve. Each *Stadtmusicus* or *Stadtppfeifer* protected his rights with vigour, keenly guarding the guild's monopoly on performances within its jurisdiction. A decade or so after Bach was born, the Leipzig town council voted to increase the number of civic musicians on its payroll from seven to eight – all of them life appointments.

Johann Christoph Pezel (1639–1694) filled the new position and wrote many of his 116 five-part works for brass ensemble during his time there. Bach, as music director in Leipzig, wrote a glowing testimonial for one apprentice Leipzig musician seeking tenure in 1745, praising his skill on a huge range of instruments – trumpet and horn were included, along with violin, oboe, flute and ‘bass instruments.’

Of the brass instruments, Bach wrote for trumpet, horn and trombone. The trumpet, which he usually referred to as ‘tromba’ in his scores, was played to a high standard in Leipzig and Bach’s writing for the instrument is frequently demanding. He would supplement his orchestra with three trumpets and drums on festive occasions of both church and town. Horns, too, were added to Bach’s orchestra for festive dates in the church calendar and for celebratory cantatas. Only in his Cantata 205 did Bach combine three trumpets, two horns and timpani. With the trombone, or ‘trombona’, as he termed the instrument, Bach was contributing to a long tradition of church music. He wrote for the full family of trombones, with treble (or cornett), alto, tenor and bass trombones called for in motet movements and when supporting the voices in chorales.

The opening Chorale in today’s four-movement suite was arranged by the German-born American composer Samuel Adler, who was on the faculty of the Eastman School of Music for several decades. Then comes James Mattern’s arrangement of a pair of keyboard Bourées from Bach’s Second English Suite, in A minor, BWV 807. The Sonatina third movement comes from Bach’s cantata or motet *Gottes Zeit ist die allerbeste Zeit*, BWV 106 (‘God’s time is the best of all times’). In this

funeral cantata, the Sonatina is a short instrumental movement which features a drooping ‘sigh’ motif, which is found elsewhere in Bach’s early music. The appropriately-named Jan Bach, who arranged the piece, was composition instructor at Northern Illinois University and is a horn player. The CBQ’s James Mattern arranged the final fugue.

THORVALD HANSEN (1847–1915),
arr. Mogens Andresen
Quintet for brass (1904)

As principal trumpet with the Royal Danish Theatre Orchestra from 1884 until his death, Thorvald Hansen became known throughout Scandinavia as a leading brass musician of his day. He also played viola at the Tivoli Concert Hall and composed several works, including a Sonata and other works for cornet and piano. In 1904, the Danish Natmandsforeningen chamber music society asked Hansen to put together a brass concert. He composed a quartet for two trumpets and two trombones for the occasion. This charming, melodic work, with its engaging scherzo and good-natured finale, was subsequently adapted for brass quintet by Mogens Andresen.

IGOR STRAVINSKY (1882–1971),
arr. James Mattern
March (1915)
Adagio (1917)
Song of the Balalaika (1917)
Gallop (1917)

The piano was Stravinsky’s instrument – he never played another. And, since he composed at the piano, the instrument was the springboard for virtually all his composition. During the First World

War, Stravinsky composed two sets of piano pieces for piano duet. The earliest, *Three Easy Pieces* (1914–15) are designed with a simple left-hand part, while the second, the *Five Easy Pieces* (1916–17) feature an easy right-hand part. The later set was written for his two oldest children, Theodore and Mika. Stravinsky orchestrated all eight pieces at various times over the following decade and worked them into two orchestral suites. These have since been used by ballet companies. The original piano pieces are the basis of today's suite.

TRADITIONAL, arr. Daniel Anderson
Swing Low, Sweet Chariot

Often attributed to the mid-19th century American composer Wallace Willis, the spiritual *Swing Low, Sweet Chariot* is here arranged by the CBQ's Daniel Anderson "in a manner that evokes the sound and feel of the great New Orleans jazz tradition."

DANIEL ANDERSON (B. 1961)
The CBQ Suite (2003)

CBQ tuba player Daniel Anderson wrote *The CBQ Suite* in 2003. The five movements "portray the unique abilities and personalities of the five musicians."

JAMES MATTERN (B. 1936)
Sonata Breve (1969)

"When the CBQ began in 1963," founding trombone player James Mattern says, "the group had a repertoire of 20 or 30 pieces. I don't have an exact count but today it would certainly number in the hundreds of works, many of which are published. . . Much of my time and energy has been devoted to arranging music that I felt – or wished – that composers might have written had they been exposed to the many fine brass groups we have today." Mattern has written original music for the CBQ and other ensembles. He wrote the *Sonata Breve* in 1969 while attending Lawrence University in Appleton, Wisconsin. "At the time we had a brass quintet and I felt that there were not many original works of substance for a group like ours and took it upon myself to learn how to compose and create a work for brass quintet. The players were students and hardly compared to the calibre of professionals I'm privy to work with in Chicago. To my surprise, the piece was – and is – widely accepted and is performed in many places around the world."

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Comments welcomed: klhnotes@sympatico.ca

Master Class with the Chicago Brass Quintet

Tuesday, October 5, 10 -11 a.m.
Walter Hall. Free and open to the public.

Biographies

The **CHICAGO BRASS QUINTET** was formed in 1964 to promote the appreciation and enjoyment of brass chamber music through performances, educational workshops, broadcasts, recording, and commissioning new works. During their first decade, the quintet's energies were devoted to educational concerts in and around the Chicago metropolitan area and exploring new repertoire for the brass quintet in the form of original works for brass and arrangements of classic compositions adaptable for brass.

The quintet rose to national prominence with the release of its first recording for Crystal Records and its appearance as guest artists for the International Trumpet Guild's Conference in Ithaca, New York. Hailed as "one of the premiere ensembles of our time" by the *International Trumpet Guild Journal*, they have performed throughout the United States and Canada, South America and Asia. Highlights have included guest performances for the International Trumpet Guild conferences in New York and London, a two-and-a-half week tour of Hawaii, performances at the Kennedy Center, Eisenhower Hall at the West Point Academy, Chautauqua Institute, many tours throughout Illinois & the Midwest, South and East coasts and international tours in Taiwan in 1997, 1999 & 2001 and Brazil & Columbia in 1999, 2002 & 2004. Educational workshops have been given for the National Symphony brass in New York, Chicago's Merit Music program, the Chicago and Elgin school systems, Georgia Tech, the University of South Florida, Brigham Young University and Columbia College to name a few. The quintet has enjoyed a close association with Chicago's fine arts radio station WFMT, performing live from their studios and often been broadcast on National Public Radio and the Canadian Broadcasting Company.

The Chicago Brass Quintet's commissions have added new works by Clio Colnot, James Mattern, Lawrence Rapchek, Dan Anderson, Jan Bach, and J. Mark Scearce to the brass quintet literature. Since 1981 they have released six recordings for the Delos, Crystal, Centaur, Covenant and Reel Music labels.

Today the quintet continues to maintain an active touring and recording schedule including guest performances with Symphony Orchestras, recitals with Organ and Brass, Brass Quintet and Piano, a Gospel program with the Brown Singers of Columbus, Ohio and a wide variety of programs with the Chicago Brass Quintet in recital.

ROSS BEACRAFT, trumpet, performs as principal trumpet with the Chicago Opera Theater, Concertante di Chicago, and the Elgin Symphony. In addition he has performed often with the Chicago Symphony, Lyric Opera, the Chicago Chamber Orchestra, Chicago's ballet and theater orchestras and in many radio and television commercials. Former appointments include principal trumpet with the Norwegian Opera and Ballet Orchestra in Oslo and third assistant first trumpet with the North Carolina Symphony. A graduate of the Eastman School of Music, Mr. Beacraft is Director of Admissions for the DePaul University School of Music and has appeared often as a soloist with the Chicago Chamber Orchestra, the Woodstock Mozart Festival and many regional orchestras.

DAN ANDERSON currently resides in Batavia with his wife Irene and their two sons, August and Dixon. His interest in music emerged at the age of nine with the discovery of his uncle's trumpet in the attic. Dan subsequently started playing the tuba

in the fifth grade band and also enjoyed playing the baritone and trombone during his earlier years. He studied further at the Interlochen Arts Academy, University of Illinois and Northwestern University. Before finishing college, Dan spent two years living in Germany. There, his freelance work took him from the Octoberfest Bands to the Nuernberg Philharmonic. In addition to the Chicago Brass Quintet, he plays string bass with the Von Freeman Quintet and the Chicago Jazz Ensemble. On occasion Dan is also a guest with the Chicago Symphony and many other musical organizations in Chicagoland. He teaches jazz bass at Columbia College Chicago and tuba and euphonium at the University of Wisconsin at Milwaukee. Dan always tries to bring relaxed spontaneity and positive energy to every performance and views his playing as a life-long endeavor.

GREGORY FLINT is Assistant Professor of Horn at the University of Wisconsin in Milwaukee and is currently principal horn with the Elgin Symphony, Chicago Opera Theater, Present Music of Milwaukee, and the Fulcrum Point New Music Project. He has played with the Chicago Symphony, Colorado Symphony Orchestra, Lyric Opera of Chicago, Honolulu Symphony, Key West Symphony, and the Ravinia Festival Orchestra. Engagements at Lyric Opera have included several many appearances, and a complete Wagner *Ring* cycle conducted by Zubin Mehta. As an educator, Gregory teaches each summer at the Birch Creek Music Center in Door County, Wisconsin and has also served on the faculties of DePaul University, Roosevelt University, and Northwestern University.

JAMES MATTERN, trombone and founder of the Chicago Bass Quintet, has a distinguished career as a performer composer and arranger. He has performed often with the Lyric Opera, Grant Park Symphony, Chicago's Contemporary Chamber Players and Chicago's ballet and

theater orchestras. A graduate of Lawrence and Northwestern Universities, he has taught at Northern Illinois University and the DePaul University School of Music. His brass compositions and arrangements are performed worldwide.

MATTHEW LEE is an active freelance musician in the Chicago area. In addition to his position with the Chicago Brass Quintet he is principal trumpet of the Illinois Philharmonic Orchestra and a member of the critically acclaimed Millar Brass Ensemble, Tower Brass and Chicago Sinfonietta. He frequently performs for the Joffrey Ballet and as an extra and substitute with the Chicago Symphony Orchestra, Grant Park Symphony and the Lyric Opera Orchestra of Chicago.

As a soloist, Lee has performed with the Chicago Chamber Orchestra, the Lancaster Festival Orchestra and the Woodstock Mozart Festival. The winner of the Civic Orchestra concerto competition, Lee was also a semi-finalist in the Maurice Andre International Trumpet Competition held in Paris, France and has also been in the final rounds of the New York Concert Artists Guild competition. Howard Reich of the *Chicago Sun Times* praised his performance of the Concerto in D by G.P. Telemann as "light, bright...a real tour de force."

In addition to his active career in Chicago as a performer, Lee teaches at DePaul University and Elmhurst College. He has been a guest clinician at many schools including Baylor University, Sam Houston State University, Western Illinois University and Grand Valley State University in Grand Rapids, Michigan. Abroad, he has given recitals and master-classes in Germany, Norway, Taiwan and Brazil.

Lee attended Western Illinois University receiving a Bachelor of Music degree studying with William DeJong. He received his master's degree in performance from Northwestern University studying with Vincent Cichowicz. His other principal teacher was Adolph Herseth.

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The Chamber Music Program at the Faculty of Music is thriving with exciting work happening on stage and in the classroom. For the stage, we have this acclaimed Monday Evening Chamber Music Series. For the classroom, we continue to build our Visiting Chamber Groups program; these groups not only perform as part of the Monday evening series but work extensively with our students providing masterclasses and ensemble coaching.

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Miriam Fried

2010 Lorand Fenyves Resident Artist

A consummate musician – equally accomplished as recitalist, concerto soloist, chamber musician or pedagogue – Miriam Fried has been heralded for her “fiery intensity and emotional depth” (*Musical America*) as well as for her technical mastery. In addition to performing worldwide, she teaches at the New England Conservatory of Music in Boston and is Program Director of the Steans Institute at the Ravinia Festival.

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VIOLIN RECITAL

Beethoven: Sonata in D Major, Op. 12 No. 1

Bartók: Sonata for Violin and Piano No. 1

Beethoven: Sonata Op. 47, “Kreutzer”

With pianist Dina Vainshtein

Monday, October 18, 2010

7:30 pm. Walter Hall, 80 Queen's Park

Tickets: \$35 (\$25 seniors/students)

For tickets, call 416-978-3744

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Tuesday, October 19, 1:00-3:00 pm

Wednesday, October 20, 10:00 am - 12:30 pm

Walter Hall. Free and open to the public.

REMINISCING FENYVES

Miriam Fried shares her memories of her former mentor, followed by a Q&A session.

Tuesday, October 19, 2010

3 - 4 pm. Walter Hall. Free and open to the public.

www.music.utoronto.ca/events/fenyves

Walter Hall is located in the Edward Johnson Building, 80 Queen's Park, Toronto ON M5S 2C5

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